

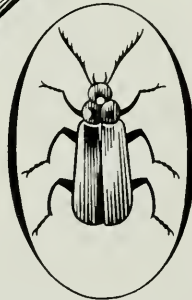
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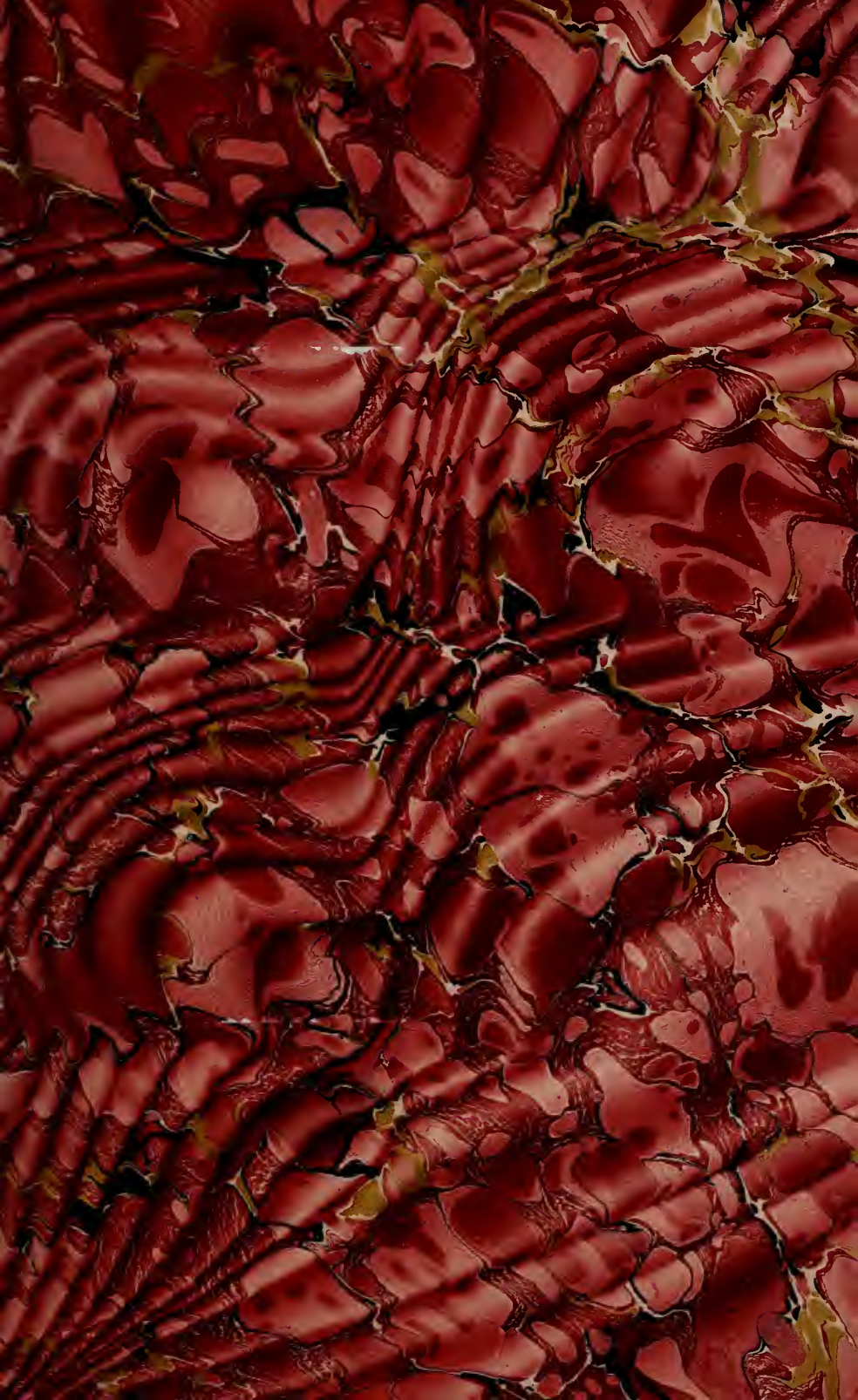
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ex libris



R.W. LLOYD









THE

HOLFORD COLLECTION

OF

ENGRAVINGS, ETCHINGS AND  
DRAWINGS.





CATALOGUE

OF

THE COLLECTION OF

ETCHINGS, ENGRAVINGS AND  
DRAWINGS,

BY AND AFTER OLD MASTERS,

FORMED BY THE LATE

ROBERT STAYNER HOLFORD, ESQ.,

*Of Dorchester House, Park Lane,*

Comprising the Works of Albert Durer, Van Mecken,  
Rembrandt, Martin Schöngauer, Morghen,  
Desnoyers, &c., &c.:

WHICH

*(by Order of the Executors)*

Will be Sold by Auction by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On TUESDAY, JULY 11, 1893,

And Three Following Days,

AT ONE O'CLOCK PRECISELY.

May be viewed Friday, Saturday, and Monday preceding, and  
Catalogues had, at Messrs. CHRISTIE, MANSON and WOODS' Offices,  
8 King Street, St. James's Square, S.W.

LUSKIA



As the Etchings and Engravings forming this Collection are, almost without exception, of great beauty and in perfect preservation, it has been judged unnecessary to add words of special praise to the different lots.

Attention is called to the finest and most important works by large type.

## CONDITIONS OF SALE.

—o—

- I. THE highest Bidder to be the Buyer ; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.
- III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.
- IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up and again re-sold.
- V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale ; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any default or defect in, any Lot ; and making no warranty whatever.
- VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale ; and the remainder of the Purchase-Money must absolutely be paid on delivery.
- VII Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited, all Lots un-cleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

# CATALOGUE.



## First Day's Sale.



ON TUESDAY, JULY 11, 1893,

AT ONE O'CLOCK PRECISELY.



### F. ANDERLONI.

- 1 THE ASSUMPTION OF THE VIRGIN, after Guido—*proof with the white key*
- 2 MATER AMABILIS—*proof before any letters*; The Holy Family after N. Poussin—*proof* £

### P. ANDERLONI.

- 3 ADORENT EUM ANGELI DEI, after Titian—*proof with P. A., f. only*
- 4 THE SAME PLATE—*proof before letters*
- 5 THE WOMAN TAKEN IN ADULTERY, after Titian; and the Companion plate—*proofs with the engraver's initials* 2
- 6 LA MADONNA DEL PASSEGGIO, after Raffaello—*proof with the white D.*
- 7 ATTLA AND HELIODORUS, after Raffaello—*proofs with the engraver's initials* 2

## ZOAN ANDREA.

- 8 LA DANSE DE QUATRE FEMMES (B. No. 18)

## MAITRES ANONYMES.

- 9 EUTERPE (B. No. 33)
- 10 MELPOMENE (B. No. 34)
- 11 DIX PETITS AMOURS DANS UN VIGNOBLE (Pass. Vol. V. p. 48)—a portion only of the print; in the complete state there are 16 cupids

## THE MASTER OF 1466.

- 12 ST. GEORGE AND THE DRAGON (B. No. 78) *Sanlos*

## JACOPO DE BARBARI.

- 13 ST. SEBASTIAN (Pass. Vol. III. No. 27)
- 14 CLEOPATRA (Pass. No. 28)

## F. BARTOLOZZI.

- 15 Mary Queen of Scots and James I.—
- proof*

## N. BEATRIZET.

- 16 OUR SAVIOUR HOLDING HIS CROSS (B. No. 23)
- 17 THE FALL OF PHAETON (B. No. 38); THE COMBAT WITH THE DACIANS (B. No. 94) 2

## HANS SEBALD BEHAM.

- 18 THE LABOURS OF HERCULES (B. Nos. 96 to 107) 12

## NICHOLAS BERGHEM.

- 19 THE THREE COWS REPOSING (B. No. 3)—*before the name of Berghem*
- 20 THE HERDSMAN PLAYING ON A FLUTE (B. No. 6)
- 21 THE SHEPHERD SPEAKING TO A WOMAN (B. No. 7)
- 22 THE UPRIGHT SUBJECTS OF ANIMALS (B. Nos. 8, 9, 10, 11)—  
No. 8 is before *De Wit's address* 4
- 23 THE OBLONG SUBJECTS OF ANIMALS (B. Nos. 13, 14, 16) 3
- 24 THE WOMAN'S BOOK (B. Nos. 29 to 34), No. 29 has the number and the address of Clément de Jonghe, the other five pieces are before the number 6

## BERTONNIER.

- 25 THE VIRGIN AND CHILD, WITH ST. ELIZABETH AND OTHER SAINTS, after Raffaele—*proof before letters*; THE FORNARINA by Bernardi—*proof* 2

## C. C. BERVIC.

- 26 DEJANIRA, after Guido—*proof before any letters*; THE LAOCOON—*proof with engraver's name etched* 2

## JACQUES BINCK.

- 27 THE SAVIOUR (B. 14)  
*From the Esdaile Collection*

## V. BIONDI.

- 28 THE VIRGIN AND CHILD, after Raffaele—*proof before letters*

## A. J. B. M. BLANCHARD.

- 29 THE SAVIOUR; and THE ANGEL GABRIEL, after Delaroche—  
*both proofs before any letters and before the border*

## F. VON BOCHOLT.

- 100 - 30 THE JUDGMENT OF SOLOMON (B. No. 2) *Bouillon*  
135 - 31 ST. MICHAEL (B. No. 30) *do*  
*From the Esdaile Collection*

## S. A. BOLSWERT.

- 32 THE VIRGIN AND CHILD, WITH A GROUP OF ANGELS, DANCING,  
after Vandyck
- 33 THE MARRIAGE OF THE VIRGIN—*proof before any letters*; THE  
VIRGIN AND CHILD, “Puteus aquarum,” &c., both after Rubens 2
- 34 THE VIRGIN AND CHILD, “Osculetur me,” &c.; THE ASSUMPTION  
OF THE VIRGIN, both after Rubens 2  
*From the Esdaile Collection*
- 35 CHRIST CRUCIFIED, “Et latrones,” &c., after Rubens; CHRIST ON  
THE CROSS, “Ne Patris sui manibus,” &c., after Vandyck 2
- 36 THE CRUCIFIXION, “Le Christ au roseau,” *with St. John’s hand*  
*on the shoulder of the Virgin*, after Diepenbeck
- 37 THE CRUCIFIXION, “Venerunt milites,” &c., after Rubens 2
- 38 THE MIRACULOUS DRAUGHT; THE CONVERSION OF ST. PAUL,  
after Rubens 2
- 39 THE DEAD CHRIST IN THE LAP OF HIS MOTHER, after Vandyck,  
with the address of Van den Enden
- 40 THE DAUGHTER OF HERODIAS, WITH THE HEAD OF JOHN THE  
BAPTIST—*proof*; The Lion Hunt, after Rubens 2



## S. A. BOLSWERT.

- 41 THE SMALL LANDSCAPES, AFTER RUBENS—*proofs* 8  
*From the Esdaile Collection*
- 42 LARGE LANDSCAPES, after Rubens: The Reapers; Baucis and  
 Philemon; and The Storm 3  
*From the Esdaile Collection*

## JULIO BONASONE.

- 43 THE VIRGIN, WITH THE BODY OF OUR SAVIOUR AT THE FOOT  
 OF THE CROSS (B. 64); THE BIRTH OF JOHN THE BAPTIST  
 (B. 76)—*before the address of Lafreri* 2
- 44 CLELIA CROSSING THE TIBER (B. 83)—*before the address of Lafreri*;  
 THE TROJAN HORSE (B. 85) 2
- 45 THE GODDESS FLORA, WITH NYMPHS AND CUPID (B. 111); THE  
 FOUR STATUES IN NICHEs (B. 140 to 143) 5
- 46 CARDINAL BEMBO (B. 344); RAFFAELLE (B. 347)—*before the  
 address of Rossi* 2

## JEAN BOUTH.

- 47 THE WOMAN RIDING ON A MULE (B. 1); THE GREAT TREE (B. 3)  
 2
- 48 THE FERRY; and THE WOODEN BRIDGE (B. 7 and 10)—*before the  
 name and number* 2

## GIOVANNI ANTONIO DA BRESCIA.

- 49 THE HOLY FAMILY (B. 5)  
*From the Du Bois Collection*

Danlos.

## A. F. E. BRIDOUX.

- 50 LA VIERGE AUX CANDÉLABRES—*first state*; The same, by Bette-  
 lini—*proof* 2

## HANS BURGMAIR.

120. - 51 ST. GEORGE (B. No. 23)—*a most curious impression on parchment, much drawn upon and heightened with gold* *Meder*  
*From the Esdaile Collection*

## G CALENDI.

- 52 CHRIST AND THE FOUR EVANGELISTS, after Fra Bartolomeo—*first proof*

## JACQUES CALLOT.

- 53 THE TEMPTATION OF ST. ANTHONY (Meaume, 139)

## AGOSTINO CARRACCI.

- 54 ECCE HOMO, after Correggio (B. 20)
30. - 55 THE PORTRAIT OF TITIAN (B. 154)—*first state* *Brailion*

## NICOLO DELLA CASA.

- 56 COSMO DE MEDICI: half length, clothed in armour (Pass. Vol. VI. p. 124)

## H. G. CHATILLON.

- 57 THE ARCHANGEL MICHAEL, after Raffaello—*proof with artist's names only*

## L. A. CLAESSENS.

- 58 THE DESCENT FROM THE CROSS, after Rubens—*proof with artist's names only, on India paper*
- 59 LA FEMME HYDROPIQUE, after Gerard Dow—*proof with artist's names only, on India paper*
- 60 THE SAME ENGRAVING—*proof with open letters*; and THE PEASANT, SMOKING, after Ostade—*before any letters*

## PETER CLOUET.

- 61 LE JARDIN D'AMOUR, after Rubens—*first state, with the Dutch verses*

## CHARLES COUSIN.

- 62 THE IMMACULATE CONCEPTION, after Murillo—*proof with artist's names; the Holy Family, by Casse; &c.* 3

## LUCAS CRANACH.

- 63 THE PENITENCE OF ST. CHRYSOSTOM, OR ST. GENEVIÈVE (B. No. 1)  
*From the Esdaile Collection*

## WOODCUTS.

- 64 ST. GEORGE (B. No. 67)  
65 AN ANGEL WEIGHING INNOCENCE AGAINST DEMONS (B. No. 75);  
and A BOAR HUNT (B. No. 118)  
66 A TOURNAMENT (B. No. 126)  
67 A TOURNAMENT (B. No. 127)

## CORNELIUS VAN DALEN.

- 68 HENRY, DUKE OF GLOUCESTER, after Luttichuys—*proof with the arms only*

## A. B. DESNOYERS.

- 69 ST. CATHERINE OF ALEXANDRIA; THE VISITATION, both after Raffaele—*India paper, proofs with open letters* 2

## A. B. DESNOYERS.

- 70 FAITH; HOPE; and CHARITY, after Raffaello—*proofs*
- 71 LA VIERGE À LA CHAISE, after Raffaello—*proof, first state*
- 72 LA VIERGE AU POISSON, after Raffaello—*proof with open letters, on India paper*
- 73 LA VIERGE AU LINGE, after Raffaello—*proof before any letters*
- 74 LA VIERGE AUX ROCHERS, after Leonardo da Vinci—*proof with artist's names only*  
*From the Esdaile Collection*
- £ 31. - 75 LA BELLE JARDINIÈRE, after Raffaello—*proof with artist's names only* *prover*
- 76 LA VIERGE DE LA MAISON D'ALBE, after Raffaello—*proof before any letters*
- 77 LA VIERGE AU BERCEAU, after Raffaello—*before any letters, signed by the engraver*
- 78 LA VIERGE DE FOLIGNO—*proof with open letters, signed by the engraver*
- 79 PRINCE CHARLES MAURICE DE TALLEYRAND PÉRIGORD, after Gérard—*proof with open letters*

## THE MASTER OF THE DIE.

- 80 APOLLO AND MARSYAS (B. No. 31)

## M. F. DIEN.

- 81 THE SIBYLS, after Raffaello—*proof on India paper, with the artist's names only*

## P. DREVET.

82 ADRIENNE LE COUVREUR, after Coypel—*proof before any inscription*

83 ANOTHER IMPRESSION—*with the fault in the word "Modele"*

84 PORTRAIT OF BOSSUET—*before the points*

## KARL DU JARDIN.

85 THE MULES; A WOMAN CROSSING A STREAM; THE SHEPHERDESS  
AND HER DOG (B. 2, 27, 31)—*before the numbers* 3

## R. DUNKARTON.

86 JUDAS ISCARIOT RETURNING THE THIRTY PIECES OF SILVER, after  
Rembrandt—*proof with artist's names only*

## ALBERT DURER.

100. -- 87\* ADAM AND EVE (B. 1)  
\* is exceptionally fine specimen of this group. (L. 410, at the Foster sale at  
Sotheby's, in 1892.)  
*Dunthorne*
50. -- 88 THE PASSION OF CHRIST (B. 3 to 18)  
*Colnaghi & Co.*
- 89 THE MAN OF SORROWS, WITH HIS ARMS EXTENDED (B. 20)
- 90 THE MAN OF SORROWS, WITH HIS HANDS BOUND (B. 21)
- 91 THE MAN OF SORROWS, SEATED (B. 22)
18. -- 92 THE CRUCIFIXION: THE SMALL ROUND PLATE (B. 23)—*Auth*  
*original, according to Bartsch*
- 93 THE PRODIGAL SON (B. 28)
- 94 ST. ANNE AND THE INFANT VIRGIN (B. 29)
- 95 THE VIRGIN, SEATED BY A WALL (B. 40)
- 96 THE VIRGIN, HOLDING A PEAR (B. 41)

## ALBERT DURER.

110. . . . 97 THE HOLY FAMILY: THE RARE ETCHING (B. 43) *Gutekunst-*  
 98 THE VIRGIN WITH A BUTTERFLY (B. 44)  
 150. . . . 99 ST. HUBERT (B. 57) *Meder*  
 130. . . . 100 ST. JEROME IN HIS CELL (B. 60) *do*  
 101 ST. GENEVIÈVE (B. 63)  
 102 APOLLO AND DIANA (B. 68)  
 103 AMYMONÉ (B. 71)  
 104 THE EFFECTS OF JEALOUSY (B. 73)  
 62. . . . 105 MELANCHOLY (B. 74) *Meder*  
 106 SLOTH (B. 76)  
 107 THE GREAT FORTUNE (B. 77)  
 108 THE PEASANT AND HIS WIFE (B. 83)  
 109 THE ORIENTAL AND HIS WIFE (B. 85)  
 110 THE ENSIGN (B. 87)  
 45. . . . 111 THE KNIGHT OF DEATH (B. 98) *Meder*  
 112 THE COAT-OF-ARMS, WITH A COCK (B. 100)  
 95. . . . 113 THE COAT-OF-ARMS, WITH A SKULL (B. 101) *Meder*  
 114 THE APOCALYPSE—*with the Latin letterpress* (B. 60 to 75)

## CORNELIUS DUSART.

- 115 THE CABARET (B. 15); THE VILLAGE FÊTE (B. 16) 2

## LE MAITRE À L'ECREVISSE.

- 116 THE NATIVITY (B. 3)

## RICHARD EARLOM.

- 117 THE FISH SHOP; and THE POULTRY SHOP, after Snyder—  
*proofs before letters* 2

## GÉRARD EDELINCK.

- 118 MOSES, after Philippe de Champagne—*before the artist's names  
 and dedication*
- 119 PHILIPPE DE CHAMPAGNE; and NATHANAEL DILGERUS ~ 2
- 120 THE BATTLE FOR THE STANDARD, after Leonardo da Vinci

## EDWARD EICHENS.

- 121 THE ADORATION OF THE KINGS, after Raffaello

## RAFAEL ESTÈVE.

- 122 MOSES STRIKING THE ROCK, after Murillo—*proof with artist's  
 names only*

## WILLIAM FAITHORNE.

- 123 MARGARET SMITH, LADY HERBERT, after Vandyck
- 124 LORD THOMAS FAIRFAX—*with the engraver's name only*
- 125 Henry More

## FELSING.

- 126 IL SUONATORE, after Raffaello—*India proof before letters*
- 127 THE ENTOMBMENT, after Raffaello—*proof with engraver's name*
- 128 THE MADONNA DEL TRONO, after Andrea del Sarto, *before any  
 letters*

## FELSING.

- 129 THE MAIDENS AT THE WELL, after Bendemann—*proof before any letters*
- 130 THE MAGDALEN, after Steinbrück—*proof before letters*; SALVATOR MUNDI, after Leonardo da Vinci—*proof before any letters* 2

## JACOB FOLKEMA.

- 131 JACOBA HERTOGIN VAN BEYEREN—*proof and print* 2

## GIOVANNI FOLO.

- 132 THE MADONNA, after Sassoferrato; The Ecce Homo, after Guercino, by Fontana—*both proofs* 2

## FRANCOIS FORSTER.

- 133 THE THREE GRACES, after Raffaele—*an engraver's trial proof* (No. 6)
- 134 LA VIERGE AU BAS-RELIEF, after Leonardo da Vinci—*proof with artist's names only*
- 135 LA VIERGE DE LA MAISON D'ORLEANS, after Raffaele—*proof with the engraver's name only* (No. 17)
- 136 PORTRAIT OF RAFFAELE—*proof with engraver's name only* (No. 5);  
La Maitresse du Titien—*before Arturia's address* 2
- 137 RAFFAELE AT THE AGE OF FIFTEEN—*similar state* (No. 24)

## JACOPO FRANZIA.

- 138 THE HOLY FAMILY (B. 15, p. 457)
- 139 BACCHUS WITH HIS ATTENDANTS (B. 15, p. 460)



## GIUSEPPE FUSINATI.

- 140 MUSIC, after Giorgione—*proof before any letters*; THE MAGDALEN,  
after Titian

## MAURO GANDOLFI.

- 141 THE VIRGIN AND CHILD WITH ST. JEROME, after Correggio—  
*proof before any letters*; St. Cecilia, after Raffaello—*proof  
before letters* 2
- 142 JUDITH, after Allori—*proof before letters*; &c. 2

## GIOVITA GARAVAGLIA.

- 143 HAGAR AND ISHMAEL, after Baroccio—*proof before any letters*;  
"Verbum Caro factum," after C. Maratti—*proof with artist's  
names only* 2
- 144 BEATRICE CENCI, after Guido—*proof before any letters*

## CLAUDE GELLÉE.

- 145 THE FLIGHT INTO EGYPT (R. D. No. 1)—*second state*; THE FORD  
(No. 3)—*first state* 2
- 146 THE TEMPEST (R. D. No. 5); THE DANCE ON THE BANK OF A  
RIVER (No. 6)—*second state* 2
- 147 THE SHIPWRECK (R. D. No. 7); THE HERDSMAN (No. 8) 8
- 148 THE ARTIST, SKETCHING (R. D. No. 9)—*first state*
- 149 THE DANCE UNDER THE TREES (No. 10)—*doubtful as to first or  
second state, the margin being cut close*
- 150 THE SEAPORT, WITH A LIGHTHOUSE (R. D. No. 11)—*second state*
- 151 THE BRIGANDS (R. D. No. 12); THE SEAPORT, WITH A LARGE  
TOWER (No. 13)—*first state* 2

## CLAUDE GELLÉE.

- 152 THE WOODEN BRIDGE (R. D. No. 14) - *second state*; THE SUNSET  
(No. 15)
- 153 STARTING FOR THE MEADOWS (R. D. No. 16) - *second state*; THE  
HERD OF CATTLE IN A STORM (No. 18) 2
- 154 THE GOATHERD (R. D. No. 19); APOLLO AND THE SEASONS  
(No. 20) 2
- 155 THE SHEPHERD AND SHEPHERDESS CONVERSING (R. D. No. 21) -  
*first state*
- 156 THE RAPE OF EUROPA (R. D. No. 22) - *first state*
- 157 THE ROMAN FORUM (R. D. No. 23); THE FOUR GOATS (No. 27)  
2

## ADAM GHISI.

- 158 THE FISHERMAN (B. No. 13)

## DIANA GHISI.

- 159 THE ENTOMBMENT; THE BIRTH OF APOLLO AND DIANA (Nos. 8  
and 39) - *before the address* 2

## GIORGIO GHISI.

- 160 THE ANGLES OF THE SISTINE CHAPEL, after Michael Angelo  
(B. 17 to 22) - *before the address of Nic. Van Aelst* 6
- 161 CUPID AND PSYCHE (B. 45); RAFFAELLE'S DREAM (B. 67) 2

## ABRAHAM GIRARDET.

- 162 THE TRIUMPH OF TITUS, after Julio Romano; MATER AMABILIS,  
after Raffaele, by Guidetti; Tobit and the Angel, after  
Raffaele, by Guerin - *all proofs* 3

## HENRI GOLTZIUS.

- 163 THE PASSION OF JESUS CHRIST (B. No. 27 to 28) 12
- 164 THE PORTRAIT OF GOLTZIUS (B. No. 172)—*proof before  
the inscription*
- 165 HENRY IV. (B. No. 173)—*with the address of P. Van Horve*
- 166 THE YOUNG FRISIUS (B. No. 190)  
*From the Esdaile Collection*

## THE MASTER H. E.

- 167 THE MARINE GODS (B. No. 3)

## WILLIAM HOGARTH.

- 168 THE STROLLING ACTRESSES IN A BARN—*first state*

## WENZEL HOLLAR.

- 169 THE SEASONS: half-length figures 4
- 170 THE PORTRAIT OF HOLLAR (P. 1420)—*second state*; DESIGNS  
FOR SWORD-HILTS, SCABBARDS, &c., after Holbein; and  
others 8
- 171 THE MUFFS 9
- 172 THE BUTTERFLIES 12
- 173 THE DESIGNS FOR DECORATED JUGS, CUPS, &c., after Holbein 9

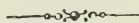
*End of First Day's Sale*

## Second Day's Sale.



On WEDNESDAY, JULY 12, 1893,

AT ONE O'CLOCK PRECISELY.



THOMAS HOLLOWAY.

174 RAFFAELLE'S CARTOONS—*fine India paper impressions* 7

L. HOPFER.

174A THE BETRAYAL OF CHRIST

JACOBUS HOUBRAKEN.

175 GEORGE ABBOT, ARCHBISHOP OF CANTERBURY; LORD KEEPER  
WILLIAMS—*proofs* 2

176 JOSEPH ADDISON—*proof*

177 THE DUKE OF ARGYLL; THE EARL OF NOTTINGHAM—*proofs* 2

178 THE EARL OF ARLINGTON; THE DUKE OF LAUDERDALE—  
*proofs* 2

179 CATHERINE OF ARAGON; ANNE BOLEYN; LORD ANSON—  
*proofs* 3

180 LORD BACON—*proof*

181 FRANCIS, EARL OF BEDFORD; THOMAS, DUKE OF NORFOLK—  
*proofs* 2

## JACOBUS HOUBRAKEN.

- 182 THE DUKE OF BUCKINGHAM; THE EARL OF DORSET—*proofs* 2
- 183 WILLIAM, EARL OF BEDFORD; and GEORGE DIGBY, EARL OF  
BRISTOL—*proofs* 2
- 184 JOHN, EARL OF BEDFORD; and HUMPHREY STAFFORD, DUKE OF  
BUCKINGHAM—*proofs* 2
- 185 SIR NICHOLAS BACON; and SIR JOHN SMITH—*proofs* 2
- 186 DUDLEY, LORD CARLISLE; and LORD CHANCELLOR TALBOT—  
*proofs* 2
- 187 GEOFFREY CHAUCER; and WILLIAM BUCHANAN—*proofs* 2
- 188 LORD COTTINGTON; and CHARLES HOWARD, EARL OF NOTTINGHAM  
—*proofs* 2
- 189 LORD KEEPER COVENTRY; and SIR EDWARD COKE—*proofs* 2
- 190 OLIVER CROMWELL—*proof*
- 191 THOMAS CROMWELL, EARL OF ESSEX; and SIR THOMAS MORE—  
*proofs* 2
- 192 JOHN DRYDEN—*proof*
- 193 SIR KENELM DIGBY—*proof*
- 194 SIR FRANCIS DRAKE—*proof*
- 195 ANN OF DENMARK; HENRY, PRINCE OF WALES—*proofs* 2
- 196 ELIZABETH, QUEEN OF HENRY VIII.—*proof* and *print*; and  
Jane Seymour 3
- 197 JOHN FISHER, BISHOP OF ROCHESTER; SIR SAMUEL GARTH—  
*proofs* 2
- 198 GEORGE I.; and THE DUKE OF GLOUCESTER—*proofs* 2
- 199 PRINCE GEORGE OF DENMARK; and QUEEN ANNE—*proofs* 2

## JACOBUS HOUBRAKEN.

- 200 ANN OF CLEVES—*proof*; HENRY VIII.; and CATHERINE  
HOWARD—*proofs* 3
- 201 HANDEL—*proof*
- 202 JOHN HAMPDEN; and SIR THOMAS FAIRFAX—*proofs* 2
- 203 SYDNEY, EARL OF GODOLPHIN; and THE MARQUIS OF HALIFAX  
—*proofs* 2
- 204 WILLIAM HARVEY; and THOMAS SYDENHAM—*proofs* 2
- 205 BEN JOHNSON; and ROBERT, EARL OF LINDSAY—*proofs* 2
- 206 GENERAL IRETON; GENERAL FLEETWOOD; and GENERAL LAMBERT  
—*proofs* 3
- 207 GENERAL LAMBERT; ROBERT DUDLEY, EARL OF ESSEX—*proofs*;  
and Robert Devereux, Earl of Essex 3
- 208 JAMES, MARQUIS OF MONTROSE; THE EARL OF MORTON—*the  
large and small plates—proofs*; and JOHN MILTON 5
- 209 THE DUKE AND DUCHESS OF MARLBOROUGH—*proofs* 2
- 210 SIR ISAAC NEWTON—*proof*
- 211 ALGERNON, EARL OF NORTHUMBERLAND; and THOMAS HOWARD,  
EARL OF ARUNDEL—*proofs* 2
- 212 THOMAS OTWAY; THE EARL OF PETERBOROUGH; and GENERAL  
TALMASH—*proofs* 3
- 213 JOHN PYM; and ALEXANDER POPE—*proofs* 2
- 214 L. HYDE, EARL OF ROCHESTER; THE MARQUIS OF WHARTON—  
*proofs* 2
- 215 WILLIAM, LORD RUSSELL; SIR WALTER RALEIGH—*proofs*; The  
Earl of Shaftesbury 3
- 216 JAMES, DUKE OF RICHMOND—*small and large plates*; MARY  
QUEEN OF SCOTS—*proofs* 3
- 217 EDWARD RUSSELL, EARL OF ORFORD; LORD TORRINGTON—

## JACOBUS HOUBRAKEN.

- 218 THE DUKE OF SCHOMBERG ; THE EARL OF ORKNEY—*proofs* 2
- 219 WILLIAM SHAKESPEAR—*proof*
- 220 JOHN, LORD SOMERS ; THE EARL OF SUNDERLAND—*proofs* 2
- 221 SIR RICHARD STEELE—*proof* ; Robert Cecil, Earl of Salisbury ;  
Lord Kimbolton 3
- 222 EDWARD SEYMOUR, DUKE OF SOMERSET ; HENRY, EARL OF  
SURREY—*proofs*
- 223 THOMAS, EARL OF STRAFFORD ; SIR PHILIP SIDNEY—*proofs* 2
- 224 ROBERT CECIL, EARL OF SALISBURY ; WILLIAM CECIL ; LORD  
BURLEIGH—*proofs* 2
- 225 ARCHBISHOP TILLOTSON ; DR. SAMUEL CLARK—*proofs* 2
- 226 SIR WILLIAM TEMPLE ; SIR WILLIAM MORICE—*proofs* 2
- 227 JOHN THURLOW ; SIR HENRY VANE ; SIR WILLIAM WINDHAM—  
*proofs* 3
- 228 SIR ROBERT WALPOLE ; SIR FRANCIS WALSINGHAM ; THE EARL  
OF WARWICK—*proofs* 3
- 229 WILLIAM WAYNFLEET, Bishop of Winchester ; WILLIAM OF  
WICKHAM—*proofs* ; CARDINAL WOLSEY 3
- 230 WILLIAM III. and QUEEN MARY—*proofs* 2

## PAUL DE LA HOUUE.

- 230A THE DUC DE SULLY, AFTER DU BOYS

## SAMUELE JESI.

- 231 THE TEMPI MADONNA, after Raffaello—*proof, with the engraver's  
name only*
- 232 THE LUCCA MADONNA, after Fra Bartolomeo—*two proofs before  
any letters, one damaged*

## PETER DE JODE (THE YOUNGER).

- 233 CHARLES I.; and HENRIETTA MARIA, after Vandyck; The  
Nativity—*first state* 3

## NICOLAS DE LARMESSIN.

- 234 CARDINAL POLE—*proof, with engraver's name only*

## HENRI LAURENT.

- 235 PETER MARTYR, after Titian; The Communion of St. Jerome,  
after Domenichino; St. Anne and The Virgin, after Leonardo  
da Vinci, by Langier—*proofs* 3

## LAURENT.

- 236 PETER MARTYR, after Titian—*proof before any letters*

## LE BAS.

- 237 Subjects, after Berghem, Teniers, &c. 5

## WILHELM VAN DER LEEUW.

- 238 DANIEL IN THE LIONS' DEN; HUNTING SCENES; &c., after  
Rubens 5

## L. LEMPEREUR.

- 239 LE JARDIN D'AMOUR, after Rubens

## J. M. LEROUX.

- 240 LA VIERGE À L'ETOILE, after Pinturicchio—*proof before any  
letters*; and LA VIERGE DU MUSÉE DE PARME, after  
Correggio 2



## LUCAS VAN LEYDEN.

- 241 THE RESURRECTION OF LAZARUS (B. 42)
- 242 THE PASSION OF JESUS CHRIST (B. 43 to 56) 14
33. -- 243 THE PRODIGAL SON (B. 78) *Sabin*
88. -- 244 THE DANCE OF THE MAGDALEN (B. 122) *Ineder*
- 245 THE EMPEROR MAXIMILIAN (B. 172)

## E. F. LIGNON.

- 246 PORTRAIT OF NICOLAS POUSSIN—*an engraver's proof*; and LEO X., after Raffaello—*proof* 2

## A. LOMMIUS.

- 247 THE ADORATION OF THE KINGS, after Rubens 2

## GUISEPPE LONGHI.

- 248 THE REPOSE IN EGYPT, after Proccacino—*proof with artist's names only*; and Children Playing, after N. Poussin 2
- 249 THE READING MAGDALEN, after Correggio—*first state, before the arms*
- 250 THE HOLY FAMILY, WITH ST. ELIZABETH AND JOHN THE BAPTIST, "Nunc ego mitto," &c., after Raffaello—*proof with Longhi's name only*
- 251 GALATEA, after Albano—*proof before any letters*
- 252 LA MADONNA DEL LAGO, after Leonardo da Vinci—*proof with artist's names only*
- 253 THE MARRIAGE OF THE VIRGIN, after Raffaello—*proof on India paper, with the verses*

## L. LORICHON.

254 THE BRIDGEWATER MADONNA, after Raffaelle—*first state, before the title*

1. 2. — 255 ECCE HOMO, after Titian—*first state, on India paper* *Slack*

## ARISTIDE LOUIS.

12. — 256 MIGNON REGRETTANT SA PATRIE; MIGNON ASPIRANT AU CIEL, *do*  
after Scheffer—*first state, on India paper—proofs* (No. 25) 2

## MICHELE LUCHESE.

10. — 257 MOSES STRIKING THE ROCK, after Raffaelle; A NAVAL COMBAT, *do*  
after Polidoro (Pass. Nos. 2 and 11) 2

## ANDREA MANTEGNA.

15. 10. — 258 THE EMTOMBMENT (B. 2)

*Deprey.*

15. - - - 259 THE VIRGIN IN THE GROTTA (B. 9)

*Murray.*

50. - - - 260 A COMBAT OF MARINE GODS (B. 18)

*Kennedy*

X. Y. — 261 ANOTHER IMPRESSION—*less fine*

*Volins*

## J. C. MARINUS.

1. - - - 262 IGNATIUS LOYOLA AND ST. FRANCIS XAVIER, after Rubens,  
portraits by De Marcenay

*Kennedy*

10

## ACHILLE MARTINET.

1. 10. — 263 LA VIERGE À L'OISEAU, after RAFFAELLE—*proof with artist's names*; THE PORTRAIT OF REMBRANDT—*proof*

*Dunthorne*

## R. A. MASSARD.

16. - - 264 APOLLO AND THE MUSES, after Julio Romano—*proof, first state*; *Black*  
THE CORONATION OF THE VIRGIN—*proof* 2

## ANTOINE MASSON.

4. 10. - 265 CHRIST AND THE DISCIPLES AT EMMAUS, after Titian *Black*  
38. - - 266 GUILLAUME DE BRISACIER (R.D. 15)—*first state, before letters* *S. & T. Coln*

## JACOB MATHAM.

2. 2. - 267 The Crucifixion, after Albert Durer *Dunthorn*

## ISRAEL VAN MECKEN.

38. - - 268 PORTRAIT OF ISRAEL VAN MECKEN THE YOUNGER *Depey*  
(B. No. 2)  
48. - - 269 JUDITH (B. No. 4) *Meder*  
12. - - 270 THE DEATH OF THE VIRGIN (B. No. 50) *S. & T. Coln*  
50. - - 271 JESUS CHRIST (B. No. 64) *Meder*  
45. - - 272 THE VIRGIN MARY (B. No. 65) *Meder*  
33. - - 273 ST. GEORGE (B. No. 99) *Gutekunst*  
11. - - 274 ST. MARTIN (B. No. 109) *Saloman*  
71. - - 275 A PIECE OF ORNAMENTAL FOLIAGE WITH TWO *Gutekunst*  
LOVERS (B. No. 205)

## P. MERCURI.

2. 2. - 276 ST. AMALIE, after P. Delaroche—*India paper, proof with artist's* *Kennedy*  
*names only*  
1. 2. - 277 ANOTHER IMPRESSION—*proof before letters*; and LES MOISSONEURS, *Lausser.*  
after Leopold Robert—*proof, second state* 2

## GIROLAMO MOCETTO.

6. -- - 278 THE CALUMNY OF APELLES (B. No. 10)—before the address, *Ant.* *P. D. Colnaghi.*  
*Sal. exc.*

## NICOLETTO DA MODENA.

25. -- - 279 THE NATIVITY (Pass. No. 70) *Saloman*

## RAPHAEL MORGHEN.

61. -- - 280 THE LAST SUPPER, after Leonardo da Vinci—proof *P. D. Colnaghi*  
 5. -- - 281 THE MADONNA DEL SACCO, after A. del Sarto—proof before any  
 letters; and St. JOHN THE BAPTIST—proof with artist's names  
 only 2  
 2. 14. - 282 THE REPOSE IN EGYPT, after N. Poussin—with artist's names  
 etched; and Loth, after Guercino *do* 2  
 8. 10. - 283 THE TRANSFIGURATION, after Raffaelle—proof *P. D. Colnaghi*  
 10. -- - 284 THE MAGDALEN, after Carlo Dolci; and CHRIST APPEARING TO  
 THE MAGDALEN, after Baroccio—both proofs with artist's names  
 only 2  
 13. 10. - 285 MADONNA DEL GRANDUCA, after Raffaelle—proof with *Grundy*  
 only *R. M.*  
 1. 2. - 286 THE MAGDALEN, after Murillo—proof with artist's names only  
 15. -- - 287 THE MADONNA DELLA SEDIA, after Raffaelle—proof *Dunthorne*  
 15. 10. - 288 THE MADONNA DEL CARDELLINO, after Raffaelle—proof before  
 any letters *Grundy*  
*From the Esdaile Collection*  
 12. - 289 THE SAVIOUR, after Leonardo da Vinci—proof with artist's names  
 only  
 17. -- - 290 TASSO; DANTE; ARIOSTO — proofs with artist's names only; *P. D. Colnaghi.*  
 BOCCACCIO; and PETRARCH—proofs before any letters 5

## RAPHAEL MORGHEN.

1. 6. — 291 JEANNE D'ARAGON, after Raffaelle—*proof before any letters* *Black*
8. — — 292 PORTRAIT OF RAFFAELLE—*proof with artist's names only*; and  
LA FORNABINA—*proof* 2 *P. & S. Colna*
5. 10. — 293 THE MARQUIS OF MONCADA, after Vandyck — *proof*; and  
NAPOLEON, after Gérard—*proof with artist's names only*
1. 10. — 294 LORENZO DE MEDICI, after Vasari; and LAURA, after Memmi—  
*proofs with artist's names only*
8. 10. — 295 LEONARDO DA VINCI—*proof with artist's names only* *Keppele*
2. — — 296 THE AURORA, after Guido—*proof with artist's names only* *P. & S. Colna*
6. 10. — 297 THE JURISPRUDENCE, after Raffaelle; and THE THREE AGES,  
after Gérard—*proofs with artist's names only* 2
2. 5. — 298 CHARITY, after Correggio—*proof with artist's names only*
2. 5. — 299 POETRY, after Carlo Dolce—*proof with names and arms* *Grundy*
2. 5. — 300 THE CIRCLES OF THE VATICAN, after Raffaelle; JUSTICE—*before  
any letters*; THEOLOGY; POETRY—*proofs with artist's names  
only*

## F. MULLER.

2. — — 301 THE MADONNA DI SAN SISTO, after Raffaelle—*proof with* *Black*  
*Italian writing*
1. — — 302 ANOTHER IMPRESSION—in the early state of the plate, before any  
*letters* *Kennedy*
2. — — 303 ST. JOHN THE EVANGELIST—*proof* *Black*

## H. C. MULLER.

16. — 304 JOHN THE BAPTIST WITH THE LAMB, after Lu'ni; and ST.  
CATHERINE, with two angels, after Leonardo da Vinci, by J.  
G. Muller—*proof before any letters* -

## JAN MULLER.

8. -- - 305 THE ARCHDUKE ALBERT; and ISABELLA CLARA EUGENIA, after  
Rubens—*before the words "Cum privilegio"* 2

## NADAT (THE MASTER OF THE RAT-TRAP).

31. -- - 306 THE TWO ARMIES (B. No. 2)—*before the date 1530*

## ROBERT NANTEUIL.

4. 5. - 307 JOHN EVELYN (R.D. 93)—*proof in the first state, before any  
letters or inscription*
20. -- - 308 THE VICOMTE DE TURENNE (R.D. No. 232)—*before any letters*

## MICHEL NATALIS.

14. - 309 THE MARQUIS DEL GUASTO—*first state*

## ADRIAN VAN OSTADE.

1. -- - 310 THE MAN AND WOMAN CONVERSING (B. 12)—*second state*  
*From the Esdaile Collection*
1. 10. - 311 THE CHILD ASKING FOR THE DOLL (B. 16); and THE MAN  
SELLING SPECTACLES (B. 29) 2
2. 14. - 312 THE WOMAN SPINNING (B. 31); and A MAN AND WOMAN CON-  
VERSING (B. 37)—*first state* 2  
*From the Esdaile Collection*

## CRISPIN DE PASSE.

2. 10. - 313 QUEEN ELIZABETH  
*From the Esdaile Collection*

*L. D. Colman*

## ANTONIO PERFETTI.

2. 5. - 314 THE PRESENTATION IN THE TEMPLE, after Fra Bartolomeo; and  
THE COWPER MADONNA, after Raffaele—*proofs with artist's* *Grundy*  
*names only*
10. 6 315 SYBILLA SAMIA, after Guercino—*proof with artist's names* *do*

## WILLIAM PETHER.

2. 5. - 316 THE LORD OF THE VINEYARD, after Rembrandt—*proof before* *do*  
*letters*
4. - - 317 THE JEWISH RABBI, after Rembrandt—*proof before any letters*

## L. PETIT.

4. - - 318 ST. GEORGE, after Raffaele—*proof with the remark*

## B. PICART.

3. - 319 Portrait of Tindal; Rapin de Thoyras—*proofs* 2

## CATERINA PIOTTI.

- - 320 THE NATIVITY, after Luini—*proof with artist's names* *Black*

## F. POILLY.

2. 2. - 321 THE HOLY FAMILY, after Raffaele; The Nativity, after Guido;  
&c. 4  
*From the Esdaile Collection, &c.*
15. - 322 The Virgin and Child, with Adoring Angels, after A. Carracci;  
The Holy Family, after Guido; &c. 4

## PAUL PONTIUS.

- £ 1. 16. - 323 THE CRUCIFIXION; The Assumption of the Virgin, &c., after  
 Rubens 3  
 1. - - 324 The Virgin and Child, with St. George and other Saints  
*From the Esdaile Collection*  
 10. - - 325 PORTRAIT OF RUBENS, in a large hat and cloak, after Rubens  
 2. - - 326 Two Portraits of Rubens, after Vandyck; Thomyris, with the  
 Head of Cyris 3  
*From the Esdaile Collection*

## C. A. PORPORATI.

2. 5. - 327 HAGAR AND ISHMAEL, "LA ZINGARELLA"—*proof with the arms  
 only*  
 17. - - 328 Venus and Cupid, after Battoni—*proof, with the arms only* *Dunthorne*

## J. L. POTRELLE.

3. 15. - 329 THE TRIUMPH OF LOVE—*proof before any letters*

## PAUL POTTER.

1. 5. - 330 THE COWHERD (B. 14)—*second state*  
 16. - 331 THE SHEPHERD (B. 15)—*third state*

## C. RAHL.

1. 6. - 332 THE NATIVITY, after Correggio—*proof with artist's names only*

## MARC ANTONIO RAIMONDI AND SCHOOL.

80. - - 333 ADAM AND EVE (B. 1) *Danlos*



## MARC ANTONIO RAIMONDI AND SCHOOL.

2. . . . 334 DAVID SLAYING GOLIATH (B. 10)—*before the tablet*  
*From the Sykes Collection* *Sulamas*
2. . . . 335 THE MASSACRE OF THE INNOCENTS (B. 18)  
*From the Lely Collection* *Danlos*
- . . . . 336 THE SAME SUBJECT (B. 20)
- . . . . 337 JESUS CHRIST IN THE HOUSE OF SIMON THE PHARISEE (B. 23)
- . . . . 338 THE DESCENT FROM THE CROSS (B. 32)  
*From the Esdaile Collection* *Colnaghe*
- . . . . 339 THE VIRGIN MOURNING OVER THE SAVIOUR, "La  
 Vierge au bras Couvert" (B. 35) *do*
- . . . . 340 THE EMTOMBMENT, by Agostino Veneziano (B. 36) *Gutekunst*
- . . . . 341 THE THREE MARIES MOURNING OVER THE DEAD SAVIOUR  
 (B. 37) *Danlos*
- . . . . 342 PAUL PREACHING AT ATHENS (B. 44)  
*From the Lely Collection* *Gutekunst*
- . . . . 343 THE VIRGIN, WITH ANGELS IN THE CLOUDS *Lauer*  
 (B. 47)
10. . . . 344 THE VIRGIN SEATED IN THE CLOUDS (B. 53)  
*From the De Fries Collection*
- . . . . 345 THE VIRGIN AND CHILD, with Tobit, "La Vierge au  
 Poisson" (B. 54) *S. J. Coln*
- . . . . 346 THE HOLY FAMILY, "LA VIERGE AU PALMIER" (B. 62) *Meder*

*End of Second Day's Sale.*

## Third Day's Sale.



ON THURSDAY, JULY 13, 1893,

AT ONE O'CLOCK PRECISELY.



MARC ANTONIO RAIMONDI AND SCHOOL.

6. 10. - 347 THE HOLY FAMILY, "LA VIERGE AU BERCEAU" (B. 63) *Swannan*  
*From the Durand Collection*
5. - - - 348 THE MARTYRDOM OF ST. LAURENCE (B. 104) *Stanley*
5. 10. - 349 THE FIVE SAINTS (B. 113) *P. & D. Colnag*  
*From the Rysbrack and Lely Collections*
31. - - - 350 ST. CECILIA (B. 116) *Deprey*
5. - - - 351 ST. FELICITÉ (B. 117) *do*  
*From the Esdaile Collection*
9. - - - 352 ST. VERONICA (B. 122) *P. & D. Colnag*
6. - - - 353 LUCRETIA (B. 192) *Gutkunst*
3. - - - 354 AN EMPEROR MEETING A WARRIOR (B. 196), by Agostino/  
Veneziano *Stanley*  
*From the Rysbrack and Richardson Collections*
14. - - - 355 CLEOPATRA, OR ARIADNE (B. 199) *P. & D. Colnag*  
*From the Esdaile Collection*

## MARC ANTONIO RAIMONDI AND SCHOOL

19. . . . 356 THE TRIUMPH OF TITUS (B. 213) *Gutekunst*
41. . . . 357 TWO FAUNS CARRYING A CHILD (B. 230)  
*From the Sykes and Barnard Collections* *Ineder*
0. . . . 358 THE JUDGMENT OF PARIS (B. 245) *P. & D. Colnag*
6. . . . 359 PARNASSUS (B. 247) *Ineder*
3. . . . 360 VENUS AND ÆNEAS (B. 288)  
*From the Hawkins Collection* *Gutekunst*
0. . . . 361 ORPHEUS AND EURYDICE (B. 295)  
*From the Esdaile Collection* *do*
9. . . . 362 VENUS AND CUPID (B. 311) *Ineder*
1. . . . 363 Pallas (B. 337)—*first state before the plate was cut* *P. & D. Colnag*
6. . . . 364 JUPITER EMBRACING CUPID (B. 342) *Gutekunst*
6. 18. - 365 Mercury (B. 343)
9. . . . 366 CUPID AND THE THREE GRACES (B. 344) *Gutekunst*
7. 10. - 367 GALATHEA (B. 350) *P. & D. Colnag*
9. . . . 368 THE MAN WITH TWO TRUMPETS (B. 356)  
*From the Lely Collection* *do*
1. 10. - 369 TRAJAN ENTERING ROME (B. 361)
- . . . . 370 POETRY (B. 382) *P. & D. Colnag*
- 15: - 371 A SERPENT SPEAKING TO A YOUNG MAN (B. 396)
- . . . 372 THE PLAGUE (B. 417)—*before the inscriptions on the ray of Santos*  
*light and the pedestal*
- . . . 373 LES GRIMPEURS (B. 487)  
*From the Mariette Collection* *P. & D. Colnag*

## MARC ANTONIO RAIMONDI AND SCHOOL.

- £ 9. 10. — 374 LA CASSOLETTA (B. 489) *Guttenkunst*  
 12. — — 375 THE PORTRAIT OF RAFFAELLE (B. 496)—*the original, and the*  
*two copies* *do*  
 5. — — 376 MARCUS AURELIUS (B. 514) *Tanlos*  
*From the Lely and Sykes Collections*

## REMBRANDT.

- £ 20. — — 377 REMBRANDT IN A TURNED-UP HAT AND EM-  
 BROIDERED MANTLE (Wilson. No. 7)—*first state,*  
*almost unique, drawn upon by Rembrandt* *Bouillon*  
 6. — — 378 ANOTHER IMPRESSION—*fifth state* *Guttenkunst*  
*From the Aylesford Collection*  
 20. — — 379 ANOTHER—*seventh state*  
 16. — — 380 REMBRANDT, WITH A SCARF ROUND HIS NECK (W. 17)—*third*  
*state* *do*  
*Tanlos*  
 29. — — 381 REMBRANDT HOLDING A SABRE (W No. 18)—*second*  
*state, Wilson's first state* *do*  
*From the Dighton Collection*  
 1. 10. — 382 REMBRANDT AND HIS WIFE (W. No. 19)  
 5. — — 383 REMBRANDT IN A HAT AND FEATHER (W. No. 20)  
*From the Aylesford Collection*  
 52. — — 384 REMBRANDT LEANING ON A STONE SILL (W. No. 21)—*second*  
*state* *Guttenkunst*  
 80. — — 385 REMBRANDT DRAWING (W. No. 22)—*third state* *Fieder*  
*This is actually the first state, vide Middleton (No. 160)*  
*From the Barnard and Esdaile Collections*  
*"The finest state of the plate"—Wilson*  
*£ 100 to start*  
 82. — — 386 ANOTHER IMPRESSION—*Wilson's fifth state—Middleton's* *Guttenkunst*  
*second*  
*state*  
*£ 50 to start*

## REMBRANDT.

700. . . . 387 REMBRANDT LEANING ON A SABRE (W. No. 23)— *Deprey*  
*first state. Only four exist in this state, and as three of these*  
*are in National Collections, this is the only one that can ever be*  
*sold. One is in the British Museum, one in the Bibliothèque Paris, one at Amsterdam.*  
*One sold in the first sale 1847 for £180*  
*From the Aylesford Collections. It cost Lord Aylesford about £367*  
*£1000 to start.*
26. . . . 388 ANOTHER IMPRESSION—*second state* *Bouillon*
210. . . . 389 ANOTHER—*third state* *Meder*
13. . . . 390 ABRAHAM AND THE THREE ANGELS (W. No. 36)
14. . . . 391 ABRAHAM SENDING HAGAR AWAY (W. No. 37) *Dunthorn*
8. . . . 392 ABRAHAM AND ISAAC (W. No. 38) *do*
6. . . . 393 JOSEPH RECOUNTING HIS DREAM (W. No. 41)—*first state*
3. . . . 394 ANOTHER IMPRESSION—*second state* *J. & D. Colnag*
8. . . . 395 JACOB LAMENTING THE SUPPOSED DEATH OF JOSEPH (W. No. 42)
2. . . . 396 THE TRIUMPH OF MORDECAI (W. No. 44) *Dunthorn*
- 3/8. . . . 397 THE ANGEL ASCENDING FROM TOBIT AND HIS FAMILY (W. No. 48)  
 —*second state*
3. . . . 398 THE ANGELS APPEARING TO THE SHEPHERDS *Meder*  
 (W. No. 49)—*third state*  
*From the Barnard Collection*
6. . . . 399 THE PRESENTATION IN THE VAULTED TEMPLE (W. No. 54)— *Gutekunst*  
*first state*  
*From the Aylesford Collection*
- . . . . 400 THE PRESENTATION (W. No. 55) *do*  
*From the Barnard Collection*
- . . . . 401 THE FLIGHT INT. EGYPT, in the style of Elsheimer *Meder*  
 (W. No. 61)—*second state*
- . . . . 402 JESUS FOUND BY HIS PARENTS (W. No. 64) *Dunthorn*  
*From the Aylesford Collection*
- . . . . 403 CHRIST DISPUTING WITH THE DOCTORS (W. No. 69) *do*  
*From the Chalou Collection*

## REMBRANDT.

31. . . . 404 CHRIST PREACHING (W. No. 71)—*first state, on Japan paper.* *Meder*  
*Vide BLANC and the Rev. C. H. MIDDLETON*
4. . . . 405 THE TRIBUTE TO CÆSAR (W. No. 72) *Deprey*
8. 10. . . 406 JESUS CHRIST DRIVING THE MONEY-CHANGERS FROM THE TEMPLE  
 (W. No. 73)—*first state*  
*From the Aylesford Collection*
2. . . . 407 Another impression—*second state, and the re-touch* *Dunthorn*  
*From the Aylesford Collection*
26. . . . 408 CHRIST AND THE SAMARITAN WOMAN (W. No. 74)—  
*second state*
- 2 x 10. . . 409 ANOTHER IMPRESSION—*third state*  
*From the Dighton Collection*
- 2 5. . . . 410 THE RESURRECTION OF LAZARUS (W. No. 77)—*third state* *Meder*  
*From the Esdaile Collection*
- 1 4. . . . 411 ANOTHER IMPRESSION—*sixth state* *Gutcheundt*
8. . . . 412 ANOTHER IMPRESSION—*seventh state*
- 5 0. . . . 413 CHRIST HEALING THE SICK: Called the Hundred  
 \* Guilder—*print* (W. No. 78)—*first state, on Japan paper* *Danlos*  
*From the Hibbert and Esdaile Collections* *for*  
*The only Impression that can be offered at a Sale* *(Baron Edmond de Rothschild)*  
*£1000 to start.*
90. . . . 414 ANOTHER IMPRESSION—*second state, on Japan paper* *Deprey*  
*(one in the Mahabley sale bought £71--; and again in the 'piffiths' Collection in 1893 for 305--)*
1. 13. . . 415 Captain Baillie's re-touch *Chapman*
- 5 0. . . . 416 OUR LORD BEFORE PILATE (W. No. 80)—*first state, on Japan paper* *Bouillon*  
*One in the Bueclench sale brought £1150-- (1887)*  
*From the Aylesford Collection*  
*£500 to start.*
- 5 7. . . . 417 ANOTHER IMPRESSION—*third state* *Meder*
- 3 0. . . . 418 ANOTHER IMPRESSION—*sixth state* *Dunthorn*

\* One was sold in Amsterdam, in 1847, for £147---. In Sir Chas Price's sale, in 1867, the same impression brought £1180; but was again sold, in 1868, for £1100, and is now at Rouen. One in the Duke of Buccleuch's collection, was sold, in 1887 for £1,300 and is now in the Berlin Museum. Neither of these two impressions is so marvellously fine as the one mentioned above.

## REMBRANDT.

200. . . . 419 OUR LORD CRUCIFIED BETWEEN THE TWO *Ineder*  
 THIEVES (W. No. 81)—*first state*  
*The best impression sold brought £290. . .*
19. . . . 420 ANOTHER IMPRESSION—*third state* *do*
31. . . . 421 THE ECCE HOMO (W. No. 82)—*second state* *Danlos*
31. . . . 422 THE DESCENT FROM THE CROSS (W. No. 84)—*second state* *Bouillon*
- 4.10. . . 423 THE CRUCIFIXION: THE SMALL OVAL PLATE (W. No. 85)
6. . . . 424 THE DESCENT FROM THE CROSS (W. No. 88)
- 1.5. . . 425 OUR LORD AND THE DISCIPLES AT EMMAUS (W. No. 93)
- 10.10. . 426 JESUS CHRIST IN THE MIDDLE OF HIS DISCIPLES (W. No. 94) *Bouillon*
39. . . . 427 THE GOOD SAMARITAN (W. No. 95)—*first state* *Dunthorpe*  
*The best impression sold brought £60. . .*
- 2.10. . . 428 ANOTHER IMPRESSION—*fourth state*
- 5.10. . . 429 PETER AND JOHN AT THE BEAUTIFUL GATE (W. No. 98)—*first*  
*state*
- 1.15. . . 430 THE BAPTISM OF THE EUNUCH (W. 103) *Rigaud*
5. . . . 431 THE DEATH OF THE VIRGIN (W. No. 104)—*first state* *Ineder*  
*From the Aylesford Collection*
- . . . . 432 ANOTHER IMPRESSION—*second state* *do*
- . . . . 433 ST. JEROME SITTING BEFORE AN OLD TREE (W. *Gutekunst*  
 No. 108)—*first state, on Japan paper*  
*From the Aylesford Collection*
- . . . . 434 ANOTHER IMPRESSION—*second state* *Bouillon*  
*From the Aylesford Collection*
6. . . . 435 ST. FRANCIS PRAYING (W. No. 112)—*second state* *Gutekunst*
1. . . . 436 AN ALLEGORICAL PIECE RELATING TO THE DUKE OF ALVA *Colnaghi*  
 (W. No. 114)
2. . . . 437 THE MARRIAGE OF JASON AND CREUSA (W. No. *Bouillon*  
 116)—*first state, on Japan paper*
- 4.10. . . 438 A LION HUNT (W. No. 118) *Gutekunst*

## REMBRANDT.

45. - - 439 THE SPANISH GIPSY (W. No. 124) *Dunthorne*  
 14. - - 440 THE RAT-KILLER (W. No. 125)—*second state*  
 2. 5. - 441 THE PANCAKE WOMAN (W. No. 128)—*on Japan paper*  
           *From the Aylesford Collection*  
 4. 10. - 442 A Jews' Synagogue (W. No. 130)—*third state* *Deprey*  
 11. 10. - 443 THE PERSIAN (W. No. 150)—*second state*  
 48. - - 444 THE SKATER (W. No. 153) *Dunthorne*  
 28. - - 445 THE BEGGARS AT THE DOOR OF A HOUSE (W. No. 173)—*second do*  
           *state*  
 25. - - 446 A PAINTER DRAWING FROM A MODEL (W. No. 189)  
           —*first and second states, the first state is unique* *Mathew*  
 24. - - 447 SIX'S BRIDGE (W. No. 205)—*second state* *Deprey*  
           *From the Dighton Collection*  
 20. - - 448 VIEW OF OMVAL (W. No. 206) *Bouillon*  
 11. 10. - 449 A VIEW OF AMSTERDAM (W. No. 207) *Guttenkunst*  
 7. - - 450 THE THREE TREES (W. No. 209)  
 45. - - 451 A PEASANT CARRYING MILKPAILS (W. No. 210)—*first* *P. J. Colnaght*  
           *state, on Japan paper*  
           *From the Aylesford Collection*  
 40. - - 452 ANOTHER IMPRESSION—*second state, on Japan paper* *Guttenkunst*  
           *From the Aylesford Collection*  
 80. - - 453 A LANDSCAPE, WITH TWO HOUSES—*washed with Indian* *Sanlos*  
           *ink (W. No. 211)*  
           *From the Aylesford Collection*  
 130. - - 454 THE COACH LANDSCAPE (W. No. 212)—*on Japan paper* *Bouillon*  
           *Sold in the Buccleuch sale, 1887, brought £ 75. - -*



## REMBRANDT.

245. . . . 455 THE THREE COTTAGES (W. No. 214)—*first state* Meder  
*From the Aylesford Collection*  
*One impression sold in the Buccabuch sale, brought £120.*
00. . . . 456 ANOTHER IMPRESSION—*second state* do  
*From the Aylesford Collection*
40. . . . 457 ANOTHER IMPRESSION—*third state* Duntthorn
10. . . . 458 A VILLAGE WITH A SQUARE TOWER, ARCHED (W. No. 215)—*first state* Meder  
*From the Aylesford Collection*
45. . . . 459 ANOTHER IMPRESSION—*second state* do  
*From the Barnard and Harding Collections*
6. . . . 460 A LANDSCAPE WITH A MAN SKETCHING (W. No. 216) P. & D. Colna
- 5/10. . . . 461 THE SHEPHERD AND HIS FAMILY (W. No. 217)
0. . . . 462 THE CANAL (W. No. 218)—*on Japan paper* Bouillon  
*From the Aylesford Collection*
- . . . . 463 A LANDSCAPE, WITH A VISTA (W. No. 219)—*third state* do  
*The last one sold, brought £140.*
- : . . . 464 A LANDSCAPE WITH A RUINED TOWER (W. No. 220) P. & D. Colna  
—*first state*  
*From the Aylesford Collection*  
*£100 to start.*
- . . . 465 ANOTHER IMPRESSION—*second state* Gutschun  
*From the Aylesford Collection*
- . . . 466 THE LANDSCAPE WITH A FLOCK OF SHEEP (W. No. 221)—*first state* Sabin  
*From the Aylesford and Barnard Collections*
- . . . 467 ANOTHER IMPRESSION—*second state* Duntthorn  
*From the Aylesford Collection*
- . . . 468 A LANDSCAPE WITH A COTTAGE AND A HAY-BARN (W. No. 222); and a counter proof Sabin

## REMBRANDT.

185. - - - 469 A LANDSCAPE WITH AN OBELISK (W. No. 224)—*Meder*  
*first*  
*state*
- From the Aylesford Collection*  
*The impression of this was sold in the Barnard Collection in 1796*  
*for £29. — and afterwards in the Buccleuch Sale, 1857, for £255. —*
8. 10. - 470 Another impression—*second state*
23. - - - 471 A VILLAGE WITH A CANAL AND A VESSEL UNDER SAIL (W.  
 No. 225) *P. D. Colnaghi*
- From the Aylesford Collection*
40. - - - 472 AN ORCHARD WITH A BARN (W. No. 227)—*Bouillon*  
*first state*
- From the Aylesford Collection*
16. - - - 473 ANOTHER IMPRESSION—*second state*
40. - - - 474 A COTTAGE WITH WHITE PALES (W. No. 229)—*do*  
*first*  
*state* *P. D. Colnaghi*
21. - - - 475 REMBRANDT'S MILL (W. No. 230) *Lauser*
42. - - - 476 THE GOLDWEIGHER'S FIELD (W. No. 231)—*P. D. Colnaghi*  
*on Japan*  
*paper*
- From the Barnard Collection*  
*The last impression sold, brought £210. —*
20. - - - 477 THE CANAL, WITH TWO SWANS (W. No. 232)—*Deprey*  
*first*  
*state*
- From the Aylesford Collection*
3. 10. - 478 ANOTHER IMPRESSION—*second state*  
*From the Poggi Collection* *Lauser*
00. - - - 479 A LANDSCAPE WITH A LARGE BOAT (W. No. 233)—*Meder*  
*full of bur* *First State*
- From the Aylesford Collection*
16. - - - 480 ANOTHER IMPRESSION
50. - - - 481 A LANDSCAPE WITH A COW DRINKING (W. No. 234) *P. D. Colnaghi*  
*first state, on Japan paper*

## REMBRANDT.

8. . . . 482 A LANDSCAPE WITH A CANAL AND A PALISADE *Bouillo*  
(W. No. 243)
1. 10. - 483 A OLD MAN LIFTING HIS HAND TO HIS CAP (W. No. 260)
7. 10. - 484 A MAN WITH A CRUCIFIX AND A CHAIN (W. No. 263)—second *Gutekunst*  
state
3. . . . 485 A OLD MAN WITH A LARGE BEARD AND A FUR CAP (W. *do*  
No. 264)—first state  
*From the Dighton Collection*
5. . . . 486 J. A. VAN DER LINDEN (W. No. 266)—first state *Meder*  
*The last impression sold brought £80. . . .*
0. 10. - 487 AN OLD MAN IN A FUR CAP DIVIDED IN THE MIDDLE (W. *Gutekunst*  
No. 267)
8. . . . 488 DR. FAUSTUS (W. No. 272)—Wilson's first state, full of bur *do*
4. . . . 489 ANOTHER IMPRESSION *Danlos*
0. . . . 490 RENIER ANSLOO (W. No. 273)—first state *L. & D. Coln*
7. . . . 491 ANOTHER IMPRESSION—second state *Gutekunst*
2. . . . 492 CLEMENT DE JONGHE (W. No. 274)—third state *Dunthorn*
3. . . . 493 ABRAHAM FRANZ (W. No. 275)—fourth state *Deprey*
- ? . . . 494 ANOTHER IMPRESSION—fifth state
0. . . . 495 OLD HAARING (W. No. 276)—third state *Gutekunst*
7. . . . 496 YOUNG HAARING (W. No. 277)—first state *Meder*  
*From the Aylesford Collection*  
*One impression in the Bouillo collection, no. 1057, brought £105. . . .*
- . . . 497 JOHN LUTMA (W. No. 278)—first state, "In a very unfinished *Dunthorn*  
state, the aquafortis having failed"—Wilson  
*From the Barnard Collection*
- . . . . 498 ANOTHER IMPRESSION—the finished first state *Gutekunst*
- . . . . 499 Another Impression—second state, and a counter proof *Dunthorn*

## REMBRANDT.

140. . . . 500 JOHN ASSELYN (W. No. 279)—*first state*  
*One impression (the best) in Buccleuch sale brought £2000. Colnaghi*
250. . . . 501 EPHRAIM BONUS (W. No. 280)—*first state, with the black ring*  
*Danlos*  
 \* \* Only three impressions exist in this state; one from the Verstolk Collection is in the British Museum; another is in the Paris Museum; the third is now offered  
*From the Aylesford Collection*
35. . . . 502 ANOTHER IMPRESSION—*second state.* *An interesting contemporary inscription is written on this*  
*Ineder*
26. . . . 503 WTENBOGARDUS, A DUTCH MINISTER (W. No. 281)—*third state*  
*Tunthorne*
450. . . . 504 JOHN CORNELIUS SYLVIUS (W. No. 282)—*this impression is described by Wilson as the finest*  
*Bouillon*  
*From the Aylesford Collection*
10. 5. . . 505 UYTENBOGAERT, the Goldweigher (W. No. 283)—*second state*  
*Lauser*  
*From the Hibbert Collection*
1. . . . 506 THE SAME, Captain Baillie's re-touch  
*P. B. Colnaghi*
350. . . . 507 COPPENOL—the large plate (W. No. 285)—*Wilson's second state, but really the first, vide Middleton, No. 174*  
*Bouillon*  
*From the Aylesford Collection*  
*A similar one in the Buccleuch sale, in 1857, brought £1190.—*
22. . . . 508 ANOTHER IMPRESSION—*fourth state*  
*Tunthorne*  
*From the Poggi Collection*
530. . . . 509 PORTRAIT OF VAN TOLLING (W. No. 286)—*second state*  
*Ineder*  
*From the Aylesford Collection*
300. . . . 510 THE BURGMASTER SIX (W. No. 287)—*second state, on Japan paper, with the two figures in the date reversed*  
*P. B. Colnaghi*  
*From the Aylesford Collection*  
*A similar one in the Buccleuch sale brought £500. & an undeciphered state in the Griffiths sale 88s went for £505.*
255. . . . 511 ANOTHER IMPRESSION—*third state*  
*Ineder*  
*£50. to start.*
13. . . . 512 A YOUNG MAN IN A MEZETIN CAP (W. No. 291)—*second state*  
*Tunthorne*  
*From the Esdaile, Hibbert, and Barnard Collections*

## REMBRANDT.

15. - 513 AN OLD MAN WITH A SQUARE BEARD, AND IN A VELVET CAP *P. & D. Colna*  
(W. No. 314)
14. - 514 THE GREAT JEWISH BRIDE (W. No. 337)—*first state* *Gutekunst*  
*From the Esdaile Collection*
16. - 515 ANOTHER IMPRESSION—*third state*
10. - 516 ANOTHER IMPRESSION—*fourth state* *Gutekunst*
9. - 517 ST. CATHERINE, OR THE LITTLE JEWISH BRIDE (W. No. 338) *do*
12. - 518 A HEAD OF REMBRANDT; AND OTHER STUDIES (W. No. 357)—*Bouillon*  
*second state*
3. 5. - 519 REMBRANDT'S WIFE; AND FIVE OTHER HEADS (W. No. 359)
6. 6. - 520 TWO WOMEN IN SEPARATE BEDS; and other Sketches (W. No. *Gutekunst*  
363)

18. 772. 4. - *6. days sale only.*

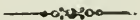
*End of Third Day's Sale.*

## Fourth Day's Sale.



On FRIDAY, JULY 14, 1893,

AT ONE O'CLOCK PRECISELY.



J. T. RICHOMME.

2. 12. - 521 ADAM AND EVE, after Raffaele—*proof* *Grandy*  
2. 2. - 522 LA VIERGE AUX FLEURS, after Raffaele—*India paper proof,* *bach*  
*before any letters*  
4. 4. - 523 NEPTUNE AND AMPHITRITE, after Julio Romano—*proof, with* *Dunthorne*  
*artist's names only*  
5. 10. - 524 GALATHEA, after Raffaele—*proof, first state* *do*

GIOVANNI RIVERA.

2. 6. - 525 FLORA, after Titian—*proof, with engraver's name only* *Stanley*

ROBETTA.

49. - - 526 THE YOUNG MAN WITH HIS HANDS BOUND (B. 17) *Freder*  
11. - - 527 HERCULES SLAYING THE HYDRA (B. 21) *do*

## J. L. ROULLET.

- £ 1. 15. - 528 THE THREE MARIES MOURNING OVER OUR SAVIOUR, after Carracci—*proof*; and The Holy Family, after Titian, by Martin Rota 3 *Stanley*

## PRINCE RUPERT.

27. - - - 529 THE STANDARD BEARER *Meder*  
From the Thane and Esdaile Collections

## SAILLIAR.

1. 8. - 530 HELENA FORMAN, after Vandyck—*proof*; and Portrait of Andrea del Sarto, by Saunders 2 *Grundy*

## NATALE SCHIAVONI.

17. - - - 531 THE ASSUMPTION OF THE VIRGIN, after Titian—*proof with the arms only*; and The Pieta, after Vandyck, by Schiavonetti—*proof with artist's names only* 2 *Agnew*

## MARTIN SCHÖNGAUER.

24. - - - 532 THE NATIVITY (B. No. 4) *Gutekunst*  
35. - - - 533 THE ADORATION OF THE KINGS (B. No. 6) *P. & D. Colnaghe*  
7. - - - 534 CHRIST PRESENTED TO THE PEOPLE (B. No. 15)  
6. - - - 535 THE CRUCIFIXION (B. No. 24) *Gutekunst*  
6. - - - 536 THE CRUCIFIXION (B. No. 25) *do*  
0. - - - 537 ST. GEORGE (B. No. 52) *Deprey.*  
1. - - - 538 ST. JAMES (B. No. 53) *Meder*  
6. - - - 539 THE ALMIGHTY ENTHRONED (B. No. 70) *P. & D. Colnaghe*

## MARTIN SCHONGAUER.

25. . . . 541 ONE OF THE WISE VIRGINS (B. No. 79) Danlos  
 11. . . . 542 ANOTHER (B. No. 80) Gutekunst  
 24. . . . 543 ANOTHER (B. No. 81) Danlos  
 30. . . . 544 ONE OF THE FOOLISH VIRGINS (B. No. 84) do  
 22. . . . 545 ANOTHER (B. No. 85) Bouillon  
 26. . . . 546 ANOTHER (B. No. 86) Danlos

## WILLIAM SHARP.

6. 10. - 547 THE DOCTORS OF THE CHURCH, after Guido—proof before any letters Keppel  
 2. 10. - 548 ST. CECILIA, after Domenichino—proof before any letters Grundy  
 6. . . . 549 The Restoration; and the Companion, after West; &c.

## P. SOUTMAN.

4. 4. - 550 The Lion Hunt; and others, after Rubens Volins<sub>3</sub>

## M. STEINLA.

3. 15. - 551 The Descent from the Cross, after Fra Bartolomeo—proof before any letters; and The Coronation of the Virgin, after Raffaele, by Stölzel—proof Stanley<sub>2</sub>

## ROBERT STRANGE.

2. 2. - 552 VENUS BLINDING CUPID, after Titian; Liberality; and Modesty, after Guido; &c. Parker  
 1. 15. - 553 THE VIRGIN AND THE SLEEPING CHILD, after Guido—proof before any letters Harvey<sub>4</sub>



## ROBERT STRANGE.

- £4. . . . 554 THE REPUDIATION OF HAGAR; and ESTHER AND AHASUERUS, after  
 Guercino—*proofs before any letters* 2 Danlos  
 4.10. - 555 THE DEATH OF CLEOPATRA, after Guido—in the same state Grundy  
 1.13. - 556 THE MAGDALEN, after Guido—in the same state do  
 4.13. - 557 THE HORNBOOK, after Schidone—in the same state Kennedy  
 6. . . . 558 DANAE; and THE RECLINING VENUS, after Titian—in the same  
 state Grundy  
 8. . . . 559 FORTUNE, after Guido—in the same state Dunthorn  
 69. . . . 560 CHARLES I. AND THE MARQUIS OF HAMILTON, after  
 Vandyck—in the same state Grundy

## JONAS SUYDERHOEF.

2. 2. . . 561 Boors Regaling outside a Cabaret, after Ostade—*proof* Stanley

## A. TARDIEU.

- 1.12. - 562 The Communion of St. Jerome, after Domenichino—*proof with  
 artist's names only* do

## PAOLO TOSCHI.

- 3.10. - 563 THE SPASIMO, after Raffaele—*proof, with artist's names only*  
 2. 2. - 564 The Madonna della Tenda, after Raffaele—*proof before any  
 letters* Grundy

## ADRIAN VAN DE VELDE.

10. - 565 The Cow and Two Sheep; The Pied Ox; The Two Cows at the  
 Foot of a Tree (B. Nos. 11, 12, 13)



## CORNELIUS VISSCHER.

3. 10. - 578 THE PANCAKE WOMAN—*third state* Meder  
 11. 10. - 579 THE RAT-KILLER—*second state*  
*From the Esdaile Collection* Danlos  
 4. . . . 580 AN OLD MAN AND WOMAN COURTING—*first state* Dunthorn  
 3. . . . 581 ANDREAS WINIUS, "THE PISTOL MAN"—*second state* Gutekunst

## JAN VISSCHER.

1. 10. - 582 AN INTERIOR, WITH PEASANTS AND TWO MUSICIANS, KNOWN AS  
 "OSTADE'S BRIDE"—*proof* Stanley  
*From the Esdaile Collection*  
 2. 3. - 583 Camp Scenes, after Wouverman—*proofs* 3 do  
*From the Esdaile Collection*

## F. VIVARES.

1. . . . 584 THE ENCHANTED CASTLE, after Claude—*proof with artist's names* Harvey  
*and publication line*

## L. VOSTERMAN.

- . . . . 585 St. George and the Dragon, after Raffaele; and The Virgin and  
 Child, enthroned and surrounded with Saints, after Reubens Stanley  
*proof* 2  
 10. - 586 St. Michael expelling Lucifer and his Angels, after Rulens; &c. do  
 4

## F. WAGNER.

5. - 587 SAKONTALA, after Ridel—*proof before any letters*; VENUS  
 DISARMING CUPID, after P. Veronese, by Vitale—*in the same* Parker  
*state*; &c. 3

## A. WATERLOO.

8. — 588 The Two Bridges (B. No. 97); The Large Gateway (B. 100);  
and The Herd of Cattle, near a stone bridge (B. 102) 3
14. — 589 The Two Travellers Resting (B. No. 123); The Little Wooded  
Bridge (B. 124); Mercury and Argus (B. 127); and Tobit  
and the Angel (B. 134) 4 *Lause*

## J. WECHTLIN.

13. — — 590 ALCON RESCUING HIS SON FROM THE SERPENT  
(B. No. 9) *P. J. Lohmeyer*

## JEROME WIERIX.

2. 5. — 592 Subjects of the Virgin and Child and Saints *Clark*  
21

## J. G. WILLE.

9. — — — 593 LES MUSIENS AMBULANTS (Le Blanc, No. 52)—before letters,  
*Keppel*  
with the arms  
*From the Esdaile Collection*
6. — — — 594 LE CONCERT DE FAMILLE (No. 54)—proof before Le Blanc's first  
*Kennedy*  
state
9. — — — 595 L'INSTRUCTION PATERNELLE (Le Blanc, No. 55)—second state *Keppel*
10. — — — 596 LA BONNE FEMME DE NORMANDIE (Le Blanc)—first state; and  
*Kennedy*  
LA SEUR DE LA FEMME DE NORMANDIE—with the remark  
and before the name of Wille 2
15. — 597 CHARLES, PRINCE OF WALES (Le Blanc, No. 148) *Harvey*
2. 15. — 598 THE CARDINAL YORK (Le Blanc, No. 150)—first state *do*

## WILLIAM WOOLLETT.

2. 18. - 599 MELEAGER AND ATALANTA—*proof with artist's names, and publication line*
2. 12. - 600 APOLLO AND THE SEASONS—*in the same state*
2. 10. - 601 MACBETH—*proof with open letters*; and DIDO AND ENEAS—*proof* *Rose da*
4. 15. - 601<sup>A</sup> ————— *R. & L. Coln*
4. 4. - 602 LANDSCAPES, after ANNIBALE CARACCI and G. POUSSIN—*proofs before letters* *Harvey*
3. . . - 603 WINTER, after G. Smith—*in the same state* *do*
4. . . - 604 CEYX AND ALCYONE; and CELADON AND AMELIA, after Wilson *Lauser*
5. 10. - 605 CICERO AT HIS VILLA; and SOLITUDE, after Wilson—*proofs with open letters* *do*
4. 5. - 606 ROMAN EDIFICES IN RUINS, after Claud<sup>e</sup>—*proof with artist's names and publication line* *Keppel*
2. . . - 607 PHAETON, after Wilson—*proof before any letters*
6. 15. - 608 THE SACRIFICE TO APOLLO, after Claude—*proof with the artist's names etched* *R. & L. Coln*
2. . . - 609 THE FISHERY, after Wright—*in the same state* *Harvey*

## MARTIN ZAGEL.

- . . . - 610 SOLOMON ADORING THE IDOLS (B. No. 1) *R. & L. Coln*
- . . . - 611 THE TOURNAMENT (B. No. 14) *Dunthor*

## M. ZIGNANI.

12. - 612 Maddalena Strozzi Doni—*proof before letters* *Parker*

## ZWOLL (MASTER OF THE NAVETTE).

7. - - 613 St. George (B. No. 13) *Ineder*

## DRAWINGS BY OLD MASTERS.

## HENRI ALDEGREVER.

8. 10. - 614 PORTRAIT OF THE DUKE OF CLEVES—a very highly *A. Smith*  
*finished drawing, in pen and ink*  
 10 in. by 8½ in.

## ANONYMOUS.

9. - - - 615 Six Missal Drawings—in colour—representing scenes in the *Yunthorn*  
 Life of our Saviour  
 5½ in. by 4 in.

## L. BACKHUYZEN.

0. - - - 616 MEN-OF-WAR, WITH OTHER VESSELS—in Indian ink—signed, and *Davis*  
 dated 1688  
 14½ in. by 10½ in.

## F. BAROCCIO.

8. - - - 617 A HEAD OF A YOUNG GIRL—signed und dated *do*  
 4½ in. by 3 in.

## NICOLAS BERGHEM.

10. - - 618 A HERD OF CATTLE AND SHEEP BEING CARRIED OVER A FERRY—a highly finished drawing in bistre—*P. & D. Colman*  
signed  
15 in. by 11½ in.
4. - - 619 A RIVER SCENE, WITH A CASCADE AND A RUSTIC BRIDGE—a beautiful drawing in colour—*Salting*  
signed  
9 in. by 6 in.
5. - - 620 FISHERMEN DRAWING A NET, WITH A SPORTSMAN AND OTHER FIGURES—in bistre—*P. & D. Colman*  
signed  
14 in. by 9¾ in.
7. - - 621 CATTLE CROSSING A RIVER AND MEN PLOUGHING—*do*  
—in bistre—signed  
14 in. by 10 in.
10. - 622 TWO MEN WITH MULES AND OTHER ANIMALS—*Tavis*  
signed, and dated 1657—in bistre  
15¾ in. by 11¼ in.

## J. BOTH.

10. - 623 THE SKIRT OF A WOOD, WITH A TORRENT SPANNED BY A WOODEN BRIDGE—a very careful *Salting*  
pen drawing in bistre—washed with Indian ink  
11½ in. by 7¾ in.
- - 624 A ROCKY RIVER SCENE, WITH LARGE TREES, FIGURES, AND ANIMALS—in Indian ink, pen, and *Murray.*  
washed  
15 in. by 10 in.

## A. CANALETTO.

- £13. . . - 625 CITTA DI MAZORBO, VENICE—*an elaborate drawing in pen,*  
*signed P. D. Colnago,*  
*washed*  
 16 $\frac{1}{4}$  in. by 11 in.
- 16.10. - 626 A CANAL SCENE, ON THE BANK OF WHICH IS A PALACE—*pen,*  
*washed*  
 16 $\frac{1}{4}$  in. by 11 in.

## L. CARRACCI.

- 2.15. - 627 THE VIRGIN AND CHILD—*in pen—signed*  
*Humphrey Wa*  
 6 $\frac{3}{4}$  in. by 5 $\frac{3}{4}$  in.

## CORREGGIO.

82. . . - 628 A STUDY OF THREE CHILDREN—*in red chalk*  
*Anders*  
 13 $\frac{1}{2}$  in. by 9 in.

## ALBERT DURER.

16. . . - 629 OUR SAVIOUR BEING DRAWN TO CALVARY: A  
*Deprey*  
 SUBJECT WITH MANY FIGURES—*in pen, with Durer's mono-*  
*gram*  
 10 $\frac{3}{4}$  in. by 7 $\frac{3}{4}$  in.
60. . . - 630 A MAN KNEELING AND TELLING HIS BEADS—*pen,*  
*Murray*  
*washed—on blue paper, with the monogram, and date 1506*  
 12 $\frac{3}{4}$  in. by 7 $\frac{3}{4}$  in.
84. . . - 631 AN ELABORATE PEN AND INK DRAWING OF A  
 STORK—*with the monogram, and dated 1517*  
 11 in. by 7 $\frac{1}{4}$  in.



## ALBERT DURER.

- 10.10. - 632 A MOUNTED WARRIOR HOLDING HIS ARMOUR AT THE END OF A SPEAR—a pen drawing, with the monogram, dated 1518  
15 in. by 10½ in  
From the Lawrence Collection
35. - - 633 A DRAWING OF TWO MEN: BUSTS—silver, pen, with the *Meder* monogram, and dated 1520  
7½ in. by 5 in. (*Meder. V. Salting*)
8. - - - 634 AN EAGLE—a careful drawing in pen—bistre *Sytekun*  
7 in. by 4¾ in.

## EVERDINGEN.

4. - - - 635 A Scene in Switzerland, with chalets, a cascade and figures *do*  
12 in. by 7¼ in.  
From the Esdaile Collection

## CLAUDE GELLÉE.

- 2.10. - 636 AN ITALIAN SCENE, WITH A RUINED TEMPLE AND OTHER BUILDINGS, AND A WATERFALL  
16¼ in. by 12 in.
3. - - - 637 A LAKE SCENE, WITH OVERHANGING TREES—in *Salting* pen, washed and heightened with white  
15¼ in. by 10½ in.
5. - - - 638 A WOOD, WITH DEER—a pen drawing in sepia, washed and *Meder* highly finished  
16 in. by 10 in.
- - - 639 TWO SHEPHERDS, WITH GOATS AND CATTLE IN *Depey.* A LANDSCAPE, with a castle by the sea shore—pen washed, on grey paper  
13½ in. by 9 in.

## CLAUDE GELLÉE.

96. - - 640 SUNSET: AN ITALIAN SEA-PORT WITH PALACES, *Medea*  
VESSELS, AND MANY FIGURES—in sepia, heightened  
with white  
16½ in. by 10¼ in.

## LUCA GIORDANO.

1. 5. - 641 CUPIDS DANCING—a portion of the drawing is taken from the *Murra*  
*Danse d'Amours of Raffaele*  
16½ in. by 9¾ in.

## G. F. BARBIERI GUERCINO.

1. 1. - 642 Two Women holding doves—in red chalk *Davis*  
11 in. by 9 in.
1. 15. - 643 The Virgin and Child, with St. Joseph—in coloured chalk  
14½ in. by 10½ in.
5. 10. - 644 A Musical Party—in pen, washed with sepia *Davis*  
16 in. by 11 in.

## JAN HACKAERT.

4. 5. - 645 A VIEW IN SWITZERLAND—a highly finished drawing in water *do*  
colours  
9¼ in. by 6 in.

## DIRK LANGENDYK.

5. 10. - 646 A BATTLE SCENE—signed, and dated 1805 *do*  
9¾ in. by 6¾ in.
5. - - 647 ANOTHER, of a similar subject—signed *P. J. Co*  
11 in. by 7¼ in.

## J. LINGELBACH.

- 648 A Seaport, with men engaged in carrying away merchandise—*Murray*  
*in Indian ink—signed*  
 11 in. by  $7\frac{1}{4}$  in.

## ANDREA MANTEGNA.

- 649 THE CELEBRATED DRAWING OF A CHALICE, engraved *Deprey.*  
 by Hollar *on behalf of*  
 19 $\frac{1}{4}$  in. by 10 $\frac{1}{2}$  in. *British Museum*  
*From the Barnard Collection*
- 650 OUR SAVIOUR IN THE ATTITUDE OF BESTOWING A BENEDICTION,  
 ATTENDED BY TWO ANGELS—*a very highly finished pen drawing*  
*From the Esdaile Collection*

## G. METZU.

- 651 A YOUNG MAN, IN A FUR CAP, writing in a book—*well finished* *Salting*  
*in pencil*  
 8 $\frac{1}{2}$  in. by  $7\frac{1}{4}$  in.

## ANTONIO MULER.

- 652 Boors Quarrelling and Fighting—*the name of the artist is written* *Davis*  
*on the back—a sepia drawing in pen and ink*  
 10 $\frac{1}{4}$  in. by  $6\frac{2}{3}$  in.

## B. E. MURILLO.

- 653 THE IMMACULATE CONCEPTION—*in pen, washed—* *Salting*  
*signed*  
 13 $\frac{1}{2}$  in. by 9 in.

## ADRIAN OSTADE.

145. - - 654 AN INTERIOR OF A COTTAGE: A WOMAN IN CHARGE OF THREE CHILDREN IS CONVERSING WITH A MAN WHO LEANS IN AT THE WINDOW—*in colours* *Salting*  
 8 in. by 5½ in.  
*From the Esdaile and Hibbert Collections*
223. - - 655 AN EXTERIOR OF A CABARET: A PEASANT SEATED ON A BENCH HOLDS A BEER-JUG, AN ITINERANT MUSICIAN PLAYS ON A FIDDLE, GROUPS OF CHILDREN STAND AND SIT ABOUT, THREE PERSONS LOOK OUT OF THE DOOR OF THE CABARET—the beautiful well-known drawing in colours, engraved in Ploos Van Amstel's work *do*  
*The picture is in the Royal Gallery at the Hague*  
 13⅞ in. by 12⅞ in.
68. - - 656 A MOTHER AND TWO CHILDREN: A BEAUTIFUL LITTLE DRAWING IN COLOUR, ETCHED BY OSTADE—*signed* *do*  
*Vide Bartsch, No. 14, Vol. I., p. 357*  
 3½ in. by 2¾ in.

## F. PARMEGIANO.

3. - - 657 A Woman, with a child in her lap—in red chalk; another, The Virgin and Child—in black and white *do*  
 2
1. 10. - 658 The Virgin Mary and Infant Saviour Enthroned, St. Paul and other saints stand below—in sepia *Stanley*  
 9¼ in. by 7¾ in.
2. 2. - 659 The Virgin with the Infant Saviour in her lap, They are surrounded by an angel, St. John and other Saints—in sepia—*pen, washed* *Javis*  
 14 in. by 9¾ in.

## P. PARMEGIANO.

- 8.10. - 660 THE ENTOMBMENT, an important drawing, with many figures—in *sepia*, highly finished *Salting*  
 12 $\frac{1}{4}$  in. by 8 $\frac{1}{4}$  in.

## PAUL POTTER.

- yo. - - 661 A FARM YARD, WITH TWO SHEPHERDS CON- *do*  
 VERSING, SEATED, THE YARD IS FULL OF CATTLE AND  
 SHEEP—highly finished, in pen, washed—signed, and dated  
 1650  
 13 $\frac{1}{2}$  in. by 8 $\frac{1}{2}$  in.

5. - - 662 THE HEAD OF A YOUNG BULL, WITH A GARLAND OF FLOWERS  
 ROUND HIS NECK—in oils  
 22 $\frac{1}{2}$  in. by 16 in.  
 Signed, and dated 1650

## DRAWINGS.

## NICOLAS POUSSIN.

6. - - 663 A River Scene—in *sepia*  
 11 $\frac{1}{4}$  in. by 5 in.  
 4. - - 664 The Death of Hippolytus—in *sepia*; The Holy Persons anoint- *Murray*  
 ing the body of our Saviour—in *Indian ink* 2

## REMBRANDT.

- - - 665 A POND WITH A BOAT-HOUSE AND A BOAT, IN  
 THE MIDDLE DISTANCE A WATER MILL AND *Morris*  
 STREAM, A TOWN WITH A CHURCH SPIRE  
 APPEARS IN THE FAR DISTANCE—a beautiful  
 drawing in colours  
 9 in. by 6 in.  
 From the Esdaile Collection

612. - - - 666 THE EXTERIOR OF A HOUSE, A YOUNG MOTHER HOLDING A CHILD ON HER LAP IS CONVERSING WITH TWO MEN—*pen, washed, an important drawing in bistre*  
10½ in. by 7 in.

## SALVATOR ROSA.

1. 10. - - - 667 A Study of Trees ; Another, after Titian ; &c. 4

## PETER PAUL RUBENS.

65. - - - 668 THE PORTRAIT OF ELIZABETH BRANDT, A REMARKABLE DRAWING IN BLACK AND RED CHALK, HEIGHTENED WITH WHITE *Deprey*  
*From the Thornhill, Lankrink, Richardson, and Lord Spencer Collections*  
15¼ in. by 12 in.

6. - - - 669 A STUDY OF TWO NAKED CHILDREN, ONE OF WHOM IS EMBRACING A WOMAN'S HAND—in red and black *P. & D. Colna*  
11¾ in. by 6¾ in.

## J. RUISDAEL.

36. - - - 670 A MOONLIGHT SCENE, WITH A POND IN THE FOREGROUND, A MAN IS WARMING HIMSELF AT A FIRE LIGHTED ON THE GROUND—*highly finished in Indian ink* *do*  
11 in. by 7½ in.

## MARTIN SCHOENGAUER.

27. - - - 671 A DESIGN FOR A CROSIER, IN WHICH IS REPRESENTED THE VIRGIN SEATED ON A THRONE WITH THE CHILD—*engraved by Schoengauer* *Davis*  
*Vide Bartsch, Vol. VI., p. 162—signed S.*  
11¾ in. by 4½ in.

## TITIAN.

20. - 672 A STUDY FOR THE PORTRAIT OF THE ARTIST'S DAUGHTER—*in black and red chalk, slightly coloured* P. & D. Colnag  
16 in. by 11 in.

## A. VAN DER NEER.

6. - 673 A RIVER SCENE, BY MOONLIGHT—*on blue paper, signed* Gredet  
15 in. by 8½ in.

## ADRIAN VAN DE VELDE.

4. - 674 CATTLE BEING FERRIED OVER A RIVER—a finished drawing in water colour, signed do  
12¼ in. by 7 in.
3. - 675 A WOMAN, MOUNTED ON A HORSE, DRIVING CATTLE OVER A RIVER—*highly finished in Indian ink, pen, washed—signed, and dated 1663* Salting  
10 in. by 7¼ in.
6. - 676 A SHEPHERDESS, SEATED NEAR A WATERFALL, TALKING TO AN OLD MAN; CATTLE, GOATS, AND SHEEP ARE DISPERSED AROUND—a finished work in Indian ink, pen, washed—signed, and dated 1662 do  
14 in. by 9¾ in.
6. - 677 ITALIAN RUINS, IN THE FOREGROUND A MAN AND WOMAN WITH GOATS AND CATTLE—*highly finished, in pen, washed Indian ink—signed, and dated 1659* do  
10¾ in. by 6¼ in.
6. - 678 A DROVE OF CATTLE CROSSING A FORD—*pen in P. & D. Colnag bistre*  
15 in. by 9 in.

## W. VAN DE VELDE.

- £19. . . - 679 A RIVER SCENE, WITH MANY BARGES AND BOATS—in *Indian ink, pen, washed—highly finished* *Javis*  
8 in. by  $6\frac{1}{4}$  in.
20. . . - 680 A COAST SCENE, WITH A NUMBER OF FIGURES, BARGES AND BOATS—*Indian ink, pen, washed—signed* *Murray*  
 $10\frac{1}{4}$  in. by  $7\frac{3}{4}$  in.

## JAN VAN GOYEN.

5. 5. - 681 SCHEVENING BEACH, WITH GROUPS OF FIGURES, CARTS, &c.—*in black chalk—signed, and dated 1652* *Freder*  
 $7\frac{3}{4}$  in. by  $4\frac{3}{4}$  in.
10. 10. - 682 A FAIR IN A DUTCH TOWN, ON THE BANK OF A RIVER—*signed, and dated 1651—in black chalk*  
 $10\frac{3}{4}$  in. by  $6\frac{3}{4}$  in.
5. 10. - 683 A DUTCH VILLAGE, WITH A FAIR—*signed, and dated 1651*  
 $10\frac{3}{4}$  in. by  $6\frac{3}{4}$  in.

## VAN HUYSUM (JUN.).

5. . . - 684 PEACHES, PLUMS, GRAPES, &c.—*an elaborately finished drawing in colour—signed*  
 $11\frac{1}{2}$  in. by 9 in.
10. . . - 685 A VASE CONTAINING A GROUP OF MANY DIFFERENT FLOWERS—*a beautiful work of the Master—signed, and dated 1739* *Depey*  
8 in. by  $12\frac{3}{4}$  in.

## ISRAEL VAN MECKEN.

7. 10. - 686 AN ELABORATE DRAWING IN PEN OF A WOMAN'S HEAD AND BUST *Martin*  
 $7\frac{1}{2}$  in. by  $5\frac{1}{2}$  in.



## RICHARD WILSON, R.A.

- 687 A VIEW OF WESTMINSTER—in black chalk, on blue paper *P. S. Colnaghi*  
18¼ in. by 11 in.

## M. WOHLGEMUTH.

- 688 MATER DOLOROSA—in pen, highly finished  
7¾ in. by 5¾ in.

## PHILIP WOUVERMANS.

- 689 A LANDSCAPE WITH A MAN ARRANGING BAGGAGE *Salting*  
ON A HORSE—Indian ink—signed  
10½ in. by 6¼ in.

- 690 Two Solander cases—bound in blue morocco  
691 Two others, similar  
692 Two others, similar  
693 Two others, similar  
694 Two others, similar  
695 Two others, similar  
696 A Solander case—bound in red morocco; and a mahogany case to contain it

- 697 do do do blue do  
698 do do do do do  
699 do do do **FINIS** do  
700 do do do do do  
701 A large portfolio with lock & key.

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*Colnaghi*  
*do*  
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